

Next Week's Attractions for Photoplay Fans

Directors Now Allow Stars More Initiative

Ethel Clayton, the pretty screen favorite, is of the opinion that one of the greatest advances made in the movies in recent years is the enlarged opportunity offered to stars to use their own initiative in acting before the camera.

"In the old days," explained Miss Clayton, "many of the stars were mere manikins. The producers were concerned only with good looks and a little dramatic ability. But the director would supply the brains to a large extent. 'Walk in this door,' he would order. 'There's Jack. You haven't seen him for two years. Kiss him. Smile. Now break down and cry. Turn your head a little. Smile through your tears. Kiss him again.' And the manikin would do as she was

told, without knowing what it was all about—or caring.

"Now the public demands more than that. And the average star does, too. Most of us insist upon reading our stories carefully in their original form—whether book, novel, or scenario—before starting to work in them. We try to enter into the spirit of the character from the very first scene. We know what is coming every minute, and it is only necessary for the director to indicate what is wanted. I think the greater sincerity which stars show in their portrayals today is due to this fact."

That Miss Clayton bears out in her work the truth of her statement is seen in such vehicles as "A Lady in Love," in which she is to appear at Loew's Palace tomorrow.

A Column Or So of CHATTER About the Photo Plays

One can't please all the people all the time is a fact that's well demonstrated by two letters that came to this column in the same mail last week. One from L. T. Goldberg complained bitterly about "The Woman and The Puppet" as "the poorest excuse for a picture he had ever had the misfortune to witness." The other, from a G. L. Ferris discussed the very same picture in tones of the highest praise. It recalls to mind the old gag about "one man's meat may be another man's poison."

Jeann Herkholz, who plays the role of "Manson" in "The Servant in the House," now playing at Moore's Strand, was an artist of note in his native Denmark before he hearkened to the call of the cinema.

Do you movie fans of this city appreciate good music with your pictures? You can let your sweet little (they do, and they're not hesitant about saying so, either) I've received a whole flock of letters lately from enthusiastic photoplay fans telling about the fine music at that and this house. Here are a few of them:

Dear H. C. L.—Just a few words about the splendid work of the orchestra at the organ of Loew's Palace Theater. This organist has a sense of fitting the music to the photoplay that is positively wonderful. I've heard him actually play more music than I can remember. He is a whole lot more than a mere accompanist. He is a picture simultaneously. If you Palace fans will make it a point to take CONSCIOUS note of Val Scannone's organ accompaniments, I'll guarantee you'll doubly enjoy the pictures.

Dear H. C. L.—The music at the Rialto is surely a treat. The violin solo by Daniel Breeskin is alone worth the price of admission. His music is positively wonderful. I've heard him actually play more music than I can remember. He is a whole lot more than a mere accompanist. He is a picture simultaneously. If you Palace fans will make it a point to take CONSCIOUS note of Val Scannone's organ accompaniments, I'll guarantee you'll doubly enjoy the pictures.

Dear H. C. L.—Have you ever paid particular notice to the unlimited possibilities of the pipe organ at the Metropolitan? I'm surprised at you. Creep up close to it some time and take a look. Or are such things worse than Greek or the power plant of a river to you? Just a tip to Palace fans—one is very likely to miss noting the music during the tense scenes of a drama, rather than only subconsciously appreciate the added enjoyment one derives from the music. The organist at the Metropolitan is a picture simultaneously. If you Palace fans will make it a point to take CONSCIOUS note of Val Scannone's organ accompaniments, I'll guarantee you'll doubly enjoy the pictures.

The Rev. Walter L. Albrecht, on a little island out in the Pacific, got the idea that motion pictures would help him build up his church attendance. Accordingly, he made arrangements with the Community Motion Picture Bureau of Seattle, an organization specializing in such films, and took them to Whidbey Island, sixty-five miles from Seattle, and in two months trebled his congregation. Now he is a confirmed believer in the use of motion pictures in the churches.

M. V. A.—Here's welcome news for you again: Harrison Ford, your pet movie actor, will be seen to support

"Lefty" Flynn, baptized Maurice B., has just joined the Goldwyn Repertory Players.

Connie Talmadge "LOVE EXPERT" AT Rialto

"The Love Expert," starring Connie Talmadge, opens a week's engagement at Moore's Rialto Theater tomorrow, the production being another of the series of excellent comedy dramas in which the star has been presented through the medium of the First National Exhibitors' Circuit.

In this day of specialization, what could be more natural than for a young romantic girl to take upon herself the duty of developing an original science of the heart and emotions? There, you have the plot. Hugs is a boarding school girl, utilizing time neither on trigonometry nor athletics, but on that all-important subject of love.

Babs arrives at certain formulae involving the love-making science, for which she will either talk or fight. One of her pet theories is the fact that when a person is in love, upon holding the hand of the lover, his cheeks will take on a scarlet blush, his heart will syncope and his pulses will accelerate. Well and good, so far as theory goes, but when Bab discovers that all males act this way when she holds their hands—well, the results of this discovery must be seen in the picture to be thoroughly appreciated.

Arnold Lucy, John Halliday, Natalie Talmadge, Fanny Bourke, James Spottiswood, David Kirkland and others are seen in support of the star.

of Ethel Clayton in "A Lady in Love" at Loew's Palace Theater all next week.

William Russell, Fox star, turned to his director the other day and asked: "Bismuth, why is kissing a pretty girl like a pup in an icebox?" "Blamed if I know, Bill," was the answer.

"It's dog on ice," replied Bill as he beat it.

Dear H. C. L.—I have often seen mothers at the movies try to explain some intricacy of plot to a child, thereby missing some of the picture themselves. Wouldn't it be nice to have a real child's play now and then, something like "Cinderella," "Little Snow White," or "Puss in Boots"? The settings should be so beautiful.

Dear H. C. L.—The average movie fan can identify about 100 actors. If one or more of his favorites are to appear, he takes chances on the story and the balance of the cast. But the people who foot the bills would like to have the managers give satisfactory advance information as to cast and story. Let them cut out the adjectives and state facts rather than conclusions. Also the public begs to be excused from taking chances on the added attractions. Let them state WHAT they are. Some are chasers, rather than attractions.

A FEW PERSONALS.

J. J. Bell has been promoted to the position of general manager of Crandall's Theater, where he formerly served in the capacity of assistant manager. Mr. Bell succeeds Victor L. Keith, who is now associated with Rialto.

Joseph P. Morgan, general manager of the Crandall Theaters in Washington, has assigned the burden of office routine to John J. Payette, assistant general manager, and is devoting his entire attention to the preparation of the Savoy and Apollo open-air parks for their openings, which will be celebrated as soon as the weather makes up its mind.

Crandall's Metropolitan Theater last week was equipped with a new gold-fiber radium screen which greatly increased the clarity and effectiveness of the projected subjects. The new screen entirely eradicates refraction and lends the reflected image a tonal depth that has never before been approximated in the picture houses of the Capital. Incidentally, it required the unremitting effort of a full crew of workmen under the supervision of Mr. Morgan and Mr. Payette, of the Crandall executive forces, from 11 p. m. last Saturday night until 11 p. m. Sunday morning to install the new sheet.

Dear H. C. L.—I wonder if the patrons of Moore's Strand Theater ever realize that they are given something which money cannot buy, in the superb music rendered daily by the grand orchestra? Special credit is due to their wonderful leader, Arthur J. Manvel; he is the living embodiment of music, and inspires his men to do their very best. I hope others appreciate his splendid work as deeply as I do.

Last week was "Alice" week in the Crandall houses. Alice Lake opened the week at both the Metropolitan and Knickerbocker Theaters, was followed by Alice Brady at the Knickerbocker and at Crandall's Theater Alice Joyce occupied the screen on Thursday and Friday. It is not recorded that the orchestra confined themselves to "Sweet Alice Ben Bolt" or "My Alice Blue Gown," but they should have in observance of the more or less eternal unities.

PERILS OF A FILM STAR.

Doris Fawn, playmate in the new Mabel Normand picture now being made at the Goldwyn Studios, fell in the bathtub the other day and struck her arm on the side of the tub, injuring it so severely that work was held up for several days.

Next Week's Overtures

Following are the overtures for the week beginning tomorrow at the several motion picture theaters:

RIALTO—Daniel Breeskin, director; Selections from "She's a Good Fellow" and violin solo by Mr. Breeskin. "Your Eyes Have Told Me So."

METROPOLITAN—Freddy Vioni, director; "Masaniello," by P. D. H. Auber.

PALACE—Thomas J. Gannon, director; Selection from "The Golden Girl."

GARDEN—Claude V. Burrows, director; "Chimes of Normandy."

KNICKERBOCKER—Mr. Sokolove, director; "Cacozetta," by D. Ambrosio; as encore, "Kiss Me Again" from Victor Herbert's "Mlle. Modiste."

STRAND—Arthur J. Manvel, director; continuation of special musical program for "The Servant in the House."

Louise Glaum IN "SEX" AT Metropolitan



Louise Glaum will be the pictured star of the photoplay bill at Crandall's Metropolitan Theater for the week beginning tomorrow, in J. Parker Read, Jr.'s superb production of "Sex," the greatest photodrama ever written for the screen.

"Sex" traces the experiences of a star of the stage who destroys the happiness of one home and then herself falls victim to the same demoniacal catastrophe through the seductive agency of a "rapper" in the chorus whom she has taught the creed of the sirens of the white lights.

Were there no other contributory

Can You Read This?

It is eminently fitting that the most magnificently costumed actress on the screen should have chosen to conceal her identity in a peacock kaleidoscope. The accompanying skillfully executed likeness of ornithology's most gorgeously plumed representative, upon close scrutiny, reveals the name of a screen star who this week will be seen in the Capital for the first time in a photodrama of great power and splendor.

Can you read the name?

When you have successfully solved this clever problem, the appropriateness of the engaging artist's chosen symbol will at once be apparent. In the spectacle in which she will be locally screened beginning tomorrow she aims to establish her right to be known as the supreme arbiter of feminine fashion in America.

SHIRLEY MASON HAS BOY ROLE IN NEW FILM

While Maurice Tournour was selecting the cast for his new Paramount Artcraft production, "Treasure Island," which will be shown at Moore's Garden Theater all week starting tomorrow; he searched far and wide for a boy actor to play the role of young Jim Hawkins, hero of the Stevenson classic. He interviewed several youthful aspirants, but somehow none of them seemed to fit Mr. Tournour's conception of Jim. Suddenly the thought flashed through his mind that a girl could probably lend more charm and pliancy to the part than any boy could hope to attain. He at once hit upon Shirley Mason as the ideal type, and he sent for her.

Miss Mason was enthusiastic at once. It developed that "Treasure Island" was her favorite novel and that, from continual re-readings, she knew the exploits of Jim Hawkins like a book. Boys in the period of the Stevenson story wore their hair long, so there was no trouble on that score. Miss Mason quickly proved herself a sturdy Jim, ready to take a strenuous part in the rough and tumble fight that the action required and not wincing under hard knocks. Her performance is one of the delights of this remarkable photoplay.

Jack Curtis Does Excellent Character Acting in "The Servant in the House," Strand.

Now that the French government has forbidden the importation of American films, the studio establishment for William Fox by Winfield R. Sheehan, general manager, in Paris, should prove a gold mine.

Work on the screen version of Ridgwell Cullum's novel, "The Twins of Suffering Creek," in which William Fox will star William Russell, has been begun at Hollywood, Cal.

Charles West, who portrayed the dope field in Marshall Nellan's "The River's End," has been re-engaged to appear in an important part in a new production by the young director-producer.

Winifred Westover has left the Fox studio in California for New York, en route to Sweden, where she will be starred in Swedish photoplays.

Clyde Westover, president of the San Francisco Press Club, has been added to the scenario department of Fox Film Corporation. His first Fox picture will be "The Scuttlers," in which William Farnum will be the star.

Clyde Cook, former clown of the New York Hippodrome, has completed his second Fox Sunshine Comedy, under the direction of Hampton Del Ruth.

The photodramatic visualization of "The Servant in the House," by Charles Rann Kennedy, as presented for a second consecutive week at Moore's Strand Theater, starting tomorrow, bids fair to surpass in popularity and public approval its stage predecessor.

That the picture has made a most profound impression on the public opinion cannot be gainsaid.

H. O. Davis and the members of his company worked on the production for a period of over nine months. It is evident that Mr. Davis carefully considered each and every actor's fitness for the particular role involved before he engaged his cast, and so sound has been his judgment that in looking at the picture one feels that drama of life in which he himself is a part. Jack Curtis, Clara Horton, Edward Piel, Claire Anderson, and Jean Hersholt are among the prominent players of important roles.

"Bab's" Love Test Can Aid Local Sweethearts

"When you are in love with a man, on taking his hand, you will blush, the pulses will beat faster and your heart will palpitate."

This is the infallible test of Babs, the part played by Constance Talmadge in "The Love Expert," the First National picture which will be shown at Moore's Rialto Theater, beginning tomorrow.

She tries it on her father's business partner. It fails to register. She tries it on a college professor. Again the test is negative. She experiments with a handsome young fellow, the fiancé of her aunt. Well, the result is very positive, and that's why some strange things began to happen.

"THE LOVE EXPERT" INCITES WILD VERSE

New Constance Talmadge Film Leads Publicity Perpetrator Into Grievous Outburst.

Spring has a peculiar effect on some persons.

Take, for instance, Ed Evans, who clicks a nasty typewriter for Tom Moore's publicity. Here's what Ed handed us concerning "The Love Expert," to be shown tomorrow at Moore's Rialto Theater:

Millions of motion picture fans throughout the country are now witnessing what might be termed the "Louise Glaum phenomenon." If the expression did not sound so complicated, screen stars have their orbits or paths like the sun and moon and stars and most of them merely swing across the horizon in these paths shining palely, attaching but faint popularity in their courses.

Louise Glaum in a twelve month has attained full power as a star under the fine name and imprint of J. Parker Read, Jr. and in this time there has accrued to her all of the popularity and public favor thereof that a public favorite wins through her efforts and her personality.

Will be Public Favor.

Miss Glaum has been made directly by public approval and this approval rests on the solid bases of powerful plays beautifully produced by Mr. Read and fundamental honesty and genuineness in her acting before the camera.

Most careful census of the past twelve months will reveal that no other feminine star of the screen has advanced a whit in public liking; that no feminine star has moved forward in public favor and popularity as singularly intense. Fan judgments as to players are often slow and deliberate affairs. For two years or longer these fans meditated as to how much they should like Louise Glaum. Most of them liked her, but an element showed disapproval of her plays under former management. They showed a balanced judgment in their appraisal and for the fan magazines with comments as to the kind of plays in which Miss Glaum should be cast.

Not one act on the part of the public was overlooked either by Miss Glaum or J. Parker Read, Jr. All the while Mr. Read was assembling a technical and directorial organization and all the while he personally was buried in plays and stories with which he planned to meet the screen public's wishes. Suddenly Miss Glaum emerged in "Sahara," written by C. Gardner Sullivan, and distributed by W. W. Hodkinson Corporation. "Sahara" was a nine-months sensation in motion picture circles and remains today one of the great sellers of the screen world. Following this came "The Lone Wolf's Daughter," from the famous novel by Louis Joseph Vance and success came to star and production with the rush and fury of a cloudburst. And, after a proper interval of weeks, came Louise Glaum's greatest of all stories and productions, "Sex," at Crandall's Metropolitan and Knickerbocker theaters beginning tomorrow, with the story again from the skilled pen of C. Gardner Sullivan.

Charles Mason has been cast for the part of "Richard Riley," in the Goldwyn picture, "Milestone," now being filmed.

George Webber, crack cameraman for Mabel Normand, Goldwyn star, has invented a new device for making artistic close-ups. It has an extension rack on the front that makes the camera look like a machine gun ready for action.

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LOUISE GLAUM NOW ON CREST OF PUBLIC FAVOR

Olive Thomas will be the featured player of the program at Loew's Columbia Theater for four days, beginning tomorrow, in "Youthful Folly," a story based on certain incidents revealed to Miss Thomas during her association with stage life.

"Youthful Folly" is a story of a tangled love skein that was snarled in Dixie and unravelled in Manhattan. Miss Thomas appears as an old-fashioned girl of the South who was unwittingly persuaded to marry a young scapegraw so that he might continue his unconventional "affair" with another woman who had already dragged both him and herself to the brink of scandal. The Southern girl, finally disillusioned, but still in love with her husband, eventually succeeds in winning her husband's love and in persuading him to abandon his course of folly with the other woman.

Crauford Kent appears in the role opposite the star, and Helen Gill is seen as the other woman.

For the final three days of the week, beginning Thursday, Bessie Barriscale will be the star in "The Notorious Mrs. Sands."

Corinne Griffith Appears in a Striking Costume in "The Garter Girl," at Crandall's Theater.

"The Garter Girl," an elaborate picturization of O. Henry's famous short story, "The Memento," will be presented for the first three days of the coming week as the chief feature of an impressive bill of photoplays at Crandall's Theater, with Corinne Griffith in the title role.

"The Garter Girl," discloses a story of theatrical life that is brimful of human interest, rich humor and dramatic power.

As an extra added attraction, Snub Pollard will be pictured in his latest farce, "Trotting Through Turkey." On Wednesday, Thursday and Friday, Anita Stewart will be screened in "The More Excellent Way." In the dramatic subject, Mrs. Stewart is supported by Charles Richmond, one of the best equipped actors on the American stage. As a supplementary feature of the bill, the Hallroom Boys will be projected in "Tell Your Goulja," an uproarious comedy.

On Saturday only, Marion Davies and Conway Tearle will be the pictured stars in "April Folly," a drama that combines all of the elements of tremendous popular appeal and drama that is acted with rare effectiveness by a great cast.

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